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Forever A Musician

By Christine Champagne

With his strong roots in music, Anthony Marinelli feeds his passion

with Los Angeles-based Music Forever.

THANKS TO HIS DAD, WHO is the master of properties at the Dorothy Chandler Pavilion in Los Angeles, composer Anthony Marinelli of L.A.-based Music Forever had an incredible education in music. "Every Sunday we went to see the symphony and musicals and opera," says Marinelli, whose numerous spot credits include scores for Apple Computer, KFC and Subaru. "I feel like the place is my second home. My sister even got married there."

Marinelli's many visits to the renowned hall fostered his appreciation for music. He couldn't help but be affected. After all, as a kid, he met luminaries such as Arthur Rubinstein, Vladimir Horowitz and Andre Segovia.

Marinelli started taking piano lessons at the age of six and began working professionally at the age of 15, playing record dates for Motown artists. After

high school, he studied music at U.S.C. but never earned a degree. "I was in the music con-

"As a composer I try to look for the element [of emotion] that isn't there."

—Anthony Marinelli
Music Forever

servatory there for five years, and then the last year I got interested in science, so I started taking classes in astronomy and physics," he explains. "Don't ask me why, I just blew out the degree." Nonetheless, Marinelli remains a student of music. "I'm studying conducting right now. There's really no end to it."

An Early Start

Marinelli says he landed his first job as a composer when he was only 20. The producers of the film *Blue Thunder* hired him to synthesize parts of the movie score. Soon after, he formed Sonar Productions with Brian Banks (Banks now heads up his own music house, Ear To Ear in W. Los Angeles). After the company dissolved last year, Marinelli started Music Forever.

Over the years, Marinelli has

balanced film scoring (his credits include *Internal Affairs* and *Young Guns*; he also scored additional music for the films *Demolition Man* and *Planes, Trains & Automobiles*) with commercials. His spot credits include Ford, GAP, Coors Dry, Avia and Microsoft.

Why is music so important to

a spot? "It conveys emotion," Marinelli reasons. "I think it's an intangible. As a composer I try to look for the element [of emotion] that isn't there. That's what I've learned from scoring films. People are smart. You don't have to say it twice, so I try to look for something different, maybe a

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Anthony Marinelli



Frames from Apple Computers' "Who is Newton?" and "Kareem."

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dramatic element."

Though Marinelli is usually given a minimal amount of time to complete spot scores, he sticks to the following credo: "I can't afford to have it not be as good as if I had three months. If it's at all possible, you just have to do everything to make the quality be at the level you want, not what they want, because when someone comes to you with a little bit of time, a lot of times they're saying, 'We just need it.' And that's it. But the reason I do spots is because I want to expand myself, and I want to do something really good that I can use as something that is indicative of who I am."△